

KING JAZZ
KJ 157 FS ©



THE
COMPLETE
**BILLIE
HOLIDAY**

MASTERTAKES'
COLLECTION

1933/42

BY

ALESSANDRO PROTTI

WITH

JOAN GINER

&

GIANNI TOLLARA

VOL.2
1936/37



THE COMPLETE
BILLIE HOLIDAY
 MASTERTAKES' COLLECTION
 1933 - 1942

by
 ALESSANDRO PROTTI WITH JOAN GINER & GIANNI TOLLARA

VOLUME 2
 1936/37

BILLIE HOLIDAY AND HER ORCHESTRA:

- | | |
|---|------|
| 1. Summertime (Heyward-Gershwin) | 2.53 |
| 2. Billie's Blues (B.Holiday) | 2.37 |
| 3. A Fine Romance (Kern-Fields) | 2.49 |
| 4. I Can't Pretend (Tobias-Rusinky-Breuder) | 3.03 |
| 5. One, Two, Button Your Shoe (Burke-Johnston) | 2.47 |
| 6. Let's Call A Heart A Heart (Burke-Johnston) | 3.01 |

TEDDY WILSON AND HIS ORCHESTRA:

- | | |
|---|------|
| 7. Easy To Love (C.Porter) | 3.10 |
| 8. With Thee I Swing (A.Stillman) | 3.14 |
| 9. The Way You Look Tonight (Kern-Fields) | 2.59 |
| 10. Who Loves You (Davis-Coots) | 3.11 |
| 11. Pennies From Heaven (Burke-Johnston) | 3.15 |
| 12. That's Life I Guess (Lewis-DeRose) | 3.02 |
| 13. I Can't Give You Anything But Love (McHugh-Fields) | 3.26 |

BILLIE HOLIDAY AND HER ORCHESTRA:

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| 14. One Never Knows Does One (Gordon-Revel) | 3.02 |
| 15. I've Got My Love To Keep Me Warm (I.Berlin) | 2.54 |
| 16. If My Heart Could Only Talk (Samuels-Whitcup-Powell) | 3.02 |
| 17. Please Keep Me In Your Dreams (Syemour-Lawnhurst) | 2.18 |

TEDDY WILSON AND HIS ORCHESTRA:

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| 18. He Ain't Got Rhythm (I.Berlin) | 2.48 |
| 19. This Year's Kisses (I.Berlin) | 3.08 |
| 20. Why Was I Born (Kern-Hammerstein) | 2.49 |
| 21. I Must Have That Man (Fields-McHugh) | 2.52 |
| 22. The Mood That I'm In (Silver-Sherman) | 2.58 |
| 23. You Showed Me The Way (Fitzgerald-McRae-Webb-Green) | 2.58 |

Total time 69.27



was the label under which the Mezzrow-Bechet 1945-47 recordings were originally issued. In 1960 Mr. Mezzrow sold it to Alessandro Protti, the Italian Music Producer and Johnny Dodds specialist. KING JAZZ is now back in business with a 96-CD program dedicated to the finest and rarest traditional jazz. This collection has been conceived in memory of the late Arrigo Polillo, the unique and unrivalled Italian Critic, who knew to write about jazz in the same way that the musicians play it.

Producer Alessandro Protti
Transfers Guido Andreas Pols
Pre-Mastering Re-Recording Marc Doutrepont

DAT Mastering Digipro - Brussels
Cover Notes Alessandro Protti
Discography Gianni Tollara
Cover design Guido A. Pols
Graphics Rafael Ros
Special thanks to Mike Baillie

For reprocessing this material, the very best available sound sources have been sought world wide. Original tone qualities have been retained and heightened to the greatest extent possible. NoNoise and Cedar systems have been scrupulously avoided.

Speaking as the first producer to have organized and released extended series of classic jazz reissues, I would like to say that this collection is an enormously valuable addition to the archives of jazz history and a tribute to the man who conceived and executed this idea, Mr. Alessandro Protti

George Avakian

Distributed by Camarillo Music Ltd.
 This compilation and technical
 reconstruction (P) & (C) 1993
 Made in Switzerland.

COMPACT
 disc
 DIGITAL AUDIO

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 George Avakian

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DISCOGRAPHICAL NOTES

BILLIE HOLIDAY AND HER ORCHESTRA: Bunny Berigan (tpt), Artie Shaw (cl), Joe Bushkin (p), Dick McDonough (g), Pete Peterson (b), Cozy Cole (d), Billie Holiday (v).

New York, July 10, 1936

- | | |
|----------------------------------|---------------|
| 1. 19537.1 Summertime | Vocalion 3288 |
| 2. 19538.2 Billie's Blues | Vocalion 3288 |

Bunny Berigan (tpt), Irving Fazola (cl), Clyde Hart (p), Dick McDonough (g), Artie Bernstein (b), Cozy Cole (d, speech), Billie Holiday (v).

New York, September 29, 1936

- | | |
|--|---------------|
| 3. 19971.1 A Fine Romance | Vocalion 3333 |
| 4. 19972.1 I Can't Pretend | Vocalion 3333 |
| 5. 19973.1 One, Two, Button Your Shoe | Vocalion 3334 |
| 6. 19974.2 Let's Call A Heart A Heart | Vocalion 3334 |

TEDDY WILSON AND HIS ORCHESTRA: Irving Randolph (tpt), Vido Musso (cl, ts), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), Milt Hinton (b), Gene Krupa (d), Billie Holiday (v).

New York, October 21, 1936

- | | |
|--|----------------|
| 7. 20105.1 Easy To Love | Brunswick 7762 |
| 8. 20106.2 With Thee I Swing | Brunswick 7768 |
| 9. 20107.2 The Way You Look Tonight | Brunswick 7762 |

Same.

New York, October 28, 1936

- | | |
|-----------------------------------|----------------|
| 10. 20142.3 Who Loves You? | Brunswick 7768 |
|-----------------------------------|----------------|

Jonah Jones (tpt), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (d), Billie Holiday (v).

New York, November 19, 1936

- | | |
|---|----------------|
| 11. 20290.1 Pennies From Heaven | Brunswick 7789 |
| 12. 20291.1 That's Life I Guess | Brunswick 7789 |
| 13. 20293.1 I Can't Give You Anything But Love | Brunswick 7781 |

BILLIE HOLIDAY AND HER ORCHESTRA: Jonah Jones (tpt), Edgar Sampson (cl, as), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (d), Billie Holiday (v).

- 14. 20506.1 **One Never Knows - Does One?**
- 15. 20507.2 **I've Got My Love To Keep Me Warm**
- 16. 20508.1 **If My Heart Could Only Talk**
- 17. 20509.2 **Please Keep Me In Your Dreams**

New York, January 12, 1937

- Vocalion 3431
- Vocalion 3431
- Vocalion 3440
- Vocalion 3440

TEDDY WILSON AND HIS ORCHESTRA: Buck Clayton (tpt), Benny Goodman (cl), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (d), Billie Holiday (v).

- 18. 20568.1 **He Ain't Got Rhythm**
- 19. 20569.2 **This Year's Kisses**
- 20. 20570.1 **Why Was I Born?**
- 21. 20571.1 **I Must Have That Man**

New York, January 25, 1937

- Brunswick 7824
- Brunswick 7824
- Brunswick 7859
- Brunswick 7859

Henry «Red» Allen (tpt), Cecil Scott (cl, as), Prince Robinson (ts), Teddy Wilson (p), Jimmy McLin (g), John Kirby (b), Cozy Cole (d), Billie Holiday (v).

- 22. 20698.2 **The Mood That I'm In**
- 23. 20699.2 **You Showed Me The Way**

New York, February 18, 1937

- Brunswick 7844
- Brunswick 7840

THE COMPLETE BILLIE HOLIDAY MASTERTAKES' COLLECTION 1933/1942 has been compiled in seven volumes (KJ 156 FS / KJ 162 FS). There is nothing to add about Billie, whose singing brought to an extreme, unsurpassed and quintessential sublimation the vocabulary of Louis Armstrong. I mean that vocabulary which determined, settled and stabilized, in one way or another, the changing of the language and of the idiom of Jazz, Pop and

Show-biz music of our century. Not to mention the unquestionable influence it was on the classical world. As I have said elsewhere, each of Lady Day's notes express and emphasize a universal feeling of timelessness in which sadness, happiness and all perceptible shades and nuances of the human condition, are there to be seen and felt as a kind of accusatory lecture which everyone everywhere should experience absolutely. Billie, in those years, had reached the summit of her expressive powers, so it's no surprise at all that masterworks like I CRIED FOR YOU, I'LL GET BY and I'LL NEVER BE THE SAME sprang forth almost casually. Then, once again, CARELESSLY bowls us over and floors us in such a way that, if by the end of it you are unconsciously caught up in a sort of unutterable joy (a state of emptiness that leaves you with no room for any images or intellectual pauses); if a large lump is resolutely sticking in your throat; if you feel breathless; if goose pimples are creeping up and down your spine, or maybe (let be frank) you find yourself in tears, don't you worry.....it's just jazz.

Alessandro Protti

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- KJ103FS **The King Jazz Story: MEZZROW/BECHET - Vol.3 1946/47 - WHERE AM I?**
- KJ104FS **The King Jazz Story: MEZZROW/BECHET - Vol.4 1947 - DELTA MOOD**
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- KJ108FS **MUGGSY, TESCH, EDDIE & THE CHICAGOANS 1924/29 - Vol.2 1928/29**
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ABOUT THE PRODUCER:

Thanks to Renato Sparapani (an attorney in Ancona), Alessandro Protti developed such a fierce devotion to King Oliver that at the age of 15 he fled home, reached Geneva on a cold February evening and, at midnight, rang the doorbell of jazz collector Giordano Bruno (a direct descendant of the philosopher) demanding that the bewildered and amazed gentleman leave the warmth of his bed to play him one of the few (at that time) available copies of Joe Oliver's "Buddy's Habits". After listening to his own attempt to record a rendition of "Basin Street Blues", young Protti threw away his clarinet forever and, still a law-student, began producing music professionally. His first hit was in 1959 with "10 Years of Jazz in Italy" in which all the jazzmen responsible for the so-called "Italian Jazz of the Roaring Fifties" were featured. He then financed the first four years recordings of Lino Patruno's Riverside Jazz Band and molded the Italian singer Jimmy Fontana. In the mid-sixties (and strongly motivated by publisher Walter Franz Gürtler), he perfected his own technique of restoring and re-recording music, which he gave up after participating in over 300 LP's and after the worldwide success of a 12-volume double-album collection that appeared on the Marcello Minerbi's KINGS OF JAZZ label. (No relation to KING JAZZ, on which Mr Protti published in 1966 the complete recordings in 8 volumes). He then retired temporarily except for one brief episode in 1975 when he recorded and produced 20 famous takes with Earl "Fatha" Hines in New Orleans.



with Ben Webster & Ram Ramirez



a shot from
SIMPHONY IN BLACK



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